the fantastic worlds of EDGAR RICE BURROUGHS



Issue two

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FANTASTIC WORLDS OF EDGAR RICE BURROUGHS IS PUBLISHED BY THE BRITISH EDGAR RICE BURROUGHS SOCIETY
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THE BRITISH EDGAR RICE BURROUGHS SOCIETY
For Collectors and Readers of the works of
EDGAR RICE BURROUGHS (1875 - 1950)

The Society was founded to bring together by means of its publications all persons who are sincerely interested in the life and works of Edgar Rice Burroughs.

The Committee: Frank Westwood - Secretary, Rodney Jackson - Chairman, Doreen Marchant - Treasurer, Paul Norman - Publications Editor, Martin Smiddy

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Credits

Front cover by R.G. Krenkel courtesy of Canaveral Press

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and New English Library Ltd.

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Editor's notes

Your comments on the first issue:

I would...like to take this opportunity to congratulate you on 'The Fantastic Worlds of ERB'. It fills an important niche by connecting information normally spread between other publications.....Diana J. Watmough

Inevitably waiting avidly for....Fantastic Worlds of ERB ....Mark T. Burnett

Keep up the good work.....L. Bullock

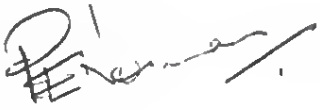
Congratulations for the excellent first issue of FWERB ....K. Cordwell

I enjoyed reading it immensely and look forward to future issues....Lawrence G. Dunn

Thanks for the issue....Owen W. Shuttleworth

I look forward to your comments on Issue 2.

PAUL NORMAN
EDITOR



IN MEMORIAM

FRANK J. BRUECKEL 1910 - 1976

In the early hours of April 2, 1976, Frank J. Brueckel passed away. Frank was born on December 24, 1910. His first contact with the worlds of Edgar Rice Burroughs was in the fall of 1918 when he saw the film version of Tarzan of the Apes starring Elmo Lincoln.

Having been enthralled by Burroughs' creation it was now a question of reading the printed word. A gift from his parents one Christmas supplied him with the first 'Tarzan' stories and the Public Library introduced him to the other works of E.R.B.

Years later he corresponded with Edgar Rice Burroughs, but regretted never having gone to Tarzana, California to meet him. However, he did travel to Africa, where he spent six months engaged in archaeological work. On his return to the United States he entered UCLA, where he graduated with a Bachelor of Mathematics Degree. Later, Frank's work at Mount Wilson and Palomar Observatories was in keeping with his deep love of nature and the mysteries of the Universe.

Through his deep interest in the works of Edgar Rice Burroughs, Frank met his future wife, Cathy; they fell in love and were married. During the last years of his life they moved from their home in Fort Lauderdale to their new home in Tarzana, California. There he was able to meet from time to time people who had been close to ERB in his lifetime.

For those readers who are not aware of Frank J. Brueckel's enormous contribution to ERB Fandom, I will list a few of his articles that have appeared in various Fanzines:

'A STUDY OF THE OMOS PLANETARY SYSTEM' 10 pages + graphs + illustrations + calcs.
'CONCERNING BARSOOMIAN MAPS' 3 pages with calculations.
'A PELLUCIDARIAN GEODESY' 21 pages with maps and calculations.
'THE NATURE OF PELLUCIDAR'S SUN' 4 pages with calculations.
'PHYSIOLOGICAL ASPECTS OF HOMO MINUNIENSIS' 4 pages.
'A COMPENSATORY ADJUSTMENT OF MASSES' (Swords of Mars) 8 pages, graphs, calcs.

Frank had been working on a book until the time of his death. It would be published by ACE books when finished. His wife Cathy is now going to continue the work although she admits that it won't be easy.

Frank will be missed by many of us as will his works, and I would like to take this opportunity on behalf of the Society and those of our members who knew him, to express our deepest sympathy.

I close this short memoriam with Cathy Brueckel's own words:
"I am physically alone, but I am never totally alone mentally -- Frank's mind is here with me. Everyone else can say 'Frank is dead!', but with me 'He still lives' -- like John Carter, forever".

Frank J. Brueckel. Born Dec. 24 1910 East Dubuque, Illinois.
Passed away April 2 1976 Tarzana, California
Service held April 10 1976 2.00 p.m. at the Little Church of the Flowers, Forest Lawn Memorial Park, Glendale, California

Note: This church is a faithful re-creation of the little church at Stoke Poges, England, where Thomas Gray composed his inspiring poem, Elegy Written in a Country Churchyard

Frank Westwood

THE FANTASTIC ART OF FRANK FRAZETTA Pan Books £2.95

At last! a magnificent volume of Frazetta paintings and sketches from 1955 to the present day. This book has a number of ACE covers and some black and white line drawings from Canaveral press and Doubleday editions of Burroughs' stories. Also featured strongly is CONAN, for whom Frazetta is probably better known in the U.K. Not much text but the reproductions are superb and this fine arts paperback is well worth the asking price. The spine reads FRANK FRAZETTA I and the text suggests that a second volume is likely. It cannot come soon enough for me!

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BROWN WATSON TARZAN ANNUAL 1977 £1.10

In my opinion the best Tarzan Annual yet, with the usual blend of text stories, this time illustrated by someone called Bolton, and quite reasonable, and comic strip stories, this time by Kubert, taken from the first few issues of the DC TARZAN comic. All annuals have increased in price, this is one of the few that are worth the money.

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ACE Books announce that their two next ERB paperbacks have been delayed until December. In January they are to republish MONSTER MEN with a magnificent new cover by BORIS. FRANK FRAZETTA has done the superb cover for their edition of KING KONG, published in November.

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BALLANTINE HAVE an extremely heavy ERB schedule in the last three months of this year, with new editions of six more TARZAN novels, with covers by BORIS (who will be the first artist to do all twenty-four covers), John F. Roy's GUIDE TO BARSOOM, which I will review in detail in the next issue, and the paperback two-volume edition of PORGES' EDGAR RICE BURROUGHS, THE MAN WHO CREATED TARZAN.

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NEW ENGLISH LIBRARY are publishing the U.K. version of the PORGES biography this month.

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TANDEM BOOKS published BEYOND THE FARTHEST STAR and THE MONSTER MEN in the summer, both at 50p and both with pretty nondescript covers. Compared with the FRAZETTA and BORIS covers in the States, these are mediocre editions; BEYOND THE FARTHEST STAR in particular does not have the introduction and maps which would have given it some distinction. Welcome additions to the U.K. Burroughs scene but a little more effort on the covers, please.

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RECEIVED from the Peter Cushing Fan Club, their latest fanzine, with film review and stills from AT THE EARTH'S CORE. Many thanks.

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BIG NEWS LAST: JUNGLE TALES OF TARZAN published by Watson Guptill September 30, paperback, $5.95 I was hoping to have a copy for review but this will have to

until the next issue. Full details in next issue.

ALSO IN THE NEXT ISSUE? YOU MAY ADVERTISE BURROUGHS COMICS, BOOKS AND MEMORABILIA WHICH YOU WISH TO SELL OR EXCHANGE, IN THE ERB COLLECTOR SECTION OF THE MAGAZINE. RATES ARE PRINTED ON PAGE 2

A D V E R T I S E M E N T

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Burroughs' Fantastic Females

AN INTIMATE LOOK AT THE LOVERS, SPOUSES, WOULD-BE MISTRESSES AND MATES OF FANTASY FICTION'S GREATEST SUPERHEROES.....

by Paul Norman

> "She was as destitute of clothes as the green Martians who accompanied her: indeed, save for her highly wrought ornaments, she was entirely naked, nor could any apparel have enhanced the beauty of her perfect and symmetrical figure".
>
> Dejah Thoris from "A PRINCESS OF MARS".

Ignore the Martians and you are left with a girl who could have stepped straight from the centrefold of a man's magazine, even though this novel was written and published in 1912! EDGAR RICE BURROUGHS (1875-1950) was a writer of speculative romances. He was the creator of such superb warriors as JOHN CARTER of MARS, DAVID INNES of PELLUCIDAR, CARSON NAPIER of VENUS and, of course, TARZAN OF THE APES. It has often been suggested that behind every great man there is a woman. Behind Burroughs' superheroes stood the loveliest fictional heroines of all time: DEJAH THORIS, THUVIA, LLANA OF GATHOL from the Martian series; DIAN THE BEAUTIFUL; STELLARA, O-AA from the Pellucidar series; DUARE from the Venus series; and JANE PORTER, LA and NEMONE from the Tarzan series. These are well-known; others perhaps not so well-known are NAH-EE-LAH from the MOON trilogy, AJOR and CO-TAN from the LAND THAT TIME FORGOT trilogy, and there are similar females in most of Burroughs' novels.

Burroughs had an inspired vision of the perfect woman; something he was unable to find in real life, although he never doubted that such a creature existed; but which he was able to convey very effectively to his enormous reading public. The worlds of Edgar Rice Burroughs are filled with aliens, monsters, prehistoric animals and civilisations, interplanetary warfare, survival in the jungle; all of the ingredients that make great adventure stories - plus the most beautiful of fictional women.

Most people are capable of experiencing fantasies and dreams, limited only by the individual's capacity for imagination and vocabulary. As a professional writer, Burroughs was able to do the job for his readers. His unique command of the English language and his brilliant imagination combined to breathe life into the sort of women that normally exist only in dreams:

> "About her throat was a simple golden band that held a brooch and pendant of ivory in the soft hollow of her neck. Upon her upper arms were similar golden bands supporting triangular, curved ornaments of ivory. A broad band of gold mesh supported her breasts, the band being embellished with horizontal bands of red stones, while from its upper edge depended five narrow triangles of ivory.....
>
> A girdle about her hips was of gold mesh. It supported another ivory triangle the slender apex of which curved slightly inward between her legs and also her scant skirt of black monkey hair that fell barely to her knees, conforming perfectly to the contour of her body....her movements seemed to Tarzan a combination of the

seductive languor of the sensualist and the sinuous grace and savage alertness of the tigress."

Nemone from "TARZAN AND THE CITY OF GOLD".

It is not difficult to imagine the effect such a woman had on Tarzan:

"She fascinated him; she seemed to exercise a subtle influence, mysterious, hypnotic - he could feel the warmth of her body close to his; the aura of some exotic scent was in his nostrils; her fingers closed upon his arm with a fierceness that hurt".

"TARZAN AND THE CITY OF GOLD".

It is important to remember that these novels were written at a time when severe restrictions were existent in literature. Burroughs found a way round the restrictions of the time by using careful phrasing and dramatic dialogue to suggest such activity in alien settings that were totally unfamiliar to the reading public in the first quarter of this century.

As creatures of civilisation we have been conditioned to suppress our instincts to a point where our only avenue of escape is in music, literature, drama and dreams. Escapist fiction offers us a unique opportunity to identify ourselves with the fantasy worlds of our dreams. If such dreams involve beautiful women, then so much the better. The veneer of civilisation, as Burroughs so often pointed out, is pitifully thin. It is the realisation of our secret or subconscious desires which allows us to indulge in the appeal of alien worlds and peoples. We are always excited by those things of which we have no experience or with which we are totally unfamiliar. Tropical rain forest, Mars, Venus, the Moon, worlds within worlds, lost civilisations; all are perfectly respectable themes of science fiction and fantasy. In such settings as these Burroughs put primitive, sometimes savage, but always attractive females; and with tantalising, mouth-watering descriptions using a magical compound of words and phrases, he fired the imagination of his readers:

"As garmenture the women possessed a single robe of some light coloured, spotted hide, rather similar in appearance to a leopard's skin. This they wore either supported entirely about the waist by a leathern thong, so that it hung partially below the knee on one side, or possibly looped gracefully across one shoulder".

from "AT THE EARTH'S CORE".

Burroughs' use of the first person narrative in many of his novels allows the reader to experience these adventures almost first hand, so being able to speculate upon and appreciate, for example, the incredible loveliness of DIAN THE BEAUTIFUL:

"I thought of a beautiful oval face, gazing out of limpid eyes, through a waving mass of jet-black hair. I thought of red, red lips, God made for kissing. And of a sudden, apropos of nothing, standing there alone in the secret chamber of the mahars, of Pellucidar, I realised that I loved Dian the Beautiful....."

from "AT THE EARTH'S CORE".

Although Burroughs kept mainly to one man - one woman, there were occasions when he found it necessary to suggest the promiscuity of a certain group or tribe so that his hero, thrown suddenly into an alien land with different conventions and sexual mores, would contrast with the heroine to provide extra appeal to the readers, who were then able to identify themselves intimately with the hero. There is more than one situation in which a girl is ordered to mate with a man to whom she is not attracted, or else to satisfy the lusts of a pseudo-religious cult.

Each of the four principal heroes meets his 'mate' by chance. In each case there is a period in which the girl rejects the man, either because he has unwittingly insulted her or because she considers him not good enough for her, or at least wishes him to think so; this is followed by a period of intense courtship, almost to the point of seduction on the part of the man.

Tarzan was called upon to rescue Jane Porter from an over-sexed ape, and having done so...

> "...did what no red-blooded man needs lessons in doing. He took his woman in his arms and smothered her upturned, panting lips with kisses. For a moment Jane Porter lay there with half-closed eyes. For a moment - the first in her young life - she knew the meaning of love.
>
> But as suddenly as the veil had been withdrawn it dropped again, and an outraged conscience suffused her face with its scarlet mantle, and a mortified woman thrust Tarzan of the Apes from her and buried her face in her hands ---
>
> ---She turned on him like a tigress, striking his great breast with her tiny hands".
>
> from "TARZAN OF THE APES".

Jane Porter reverted to the primitive more than one during her life-long association with the ape-man. She had hoped to keep him with her in civilisation, but although he had expressed a sincere desire to do what she wanted, his first love was always the jungle and Jane found that the only way she could keep her man was by joining him in the environment in which he was happiest. Even so she had to contend with two very serious challenges from Queen Nemone of Cathne and the high priestess of Opar, La, in their attempts to win the love of Tarzan.

Tarzan had a healthy respect for the flawless perfection of La's beauty but their relationship never developed beyond her abortive attempt to seduce him. Nemone, on the other hand, very nearly succeeded.

> "Every soft line and curving contour spoke of femininity and gentleness and love; and in those glorious eyes smouldered a dreamy light that exercised a strange hypnotic influence upon him".
>
> from TARZAN AND THE CITY OF GOLD".

Burroughs' descriptions of Nemone and her attempt to seduce Tarzan are among the finest he produced to illustrate his female characters. There is a certain type of woman that appeals to all men; some prefer blondes, some are attracted by large breasts, others by long legs; but basically there is a type of woman that any man will find attractive. There are very few such women in real

life,and these are confined mainly to the worlds of show business, where they are protected by the 'look -- don't touch' syndrome. In the works of Burroughs, such women abound. Nemone is one of them.

"She leaned closer to him.
'Touch me, Tarzan,' she whispered softly.
Drawn by a power that is greater than the will of man he placed a hand upon hers. She breathed a deep sigh of contentment, and leaned her cheek against his breast; her warm breath caressed his naked skin; the perfume of her hair was in his nostrils...
'Take me in your arms,' she breathed faintly.
He pressed a palm across his eyes as though to wipe away a mist, and in the moment of his hesitation she threw her arms about his neck and covered his face and lips with hot kisses.
'Love me, Tarzan!' she cried passionately.
'Love me! Love me! Love me!'
She slipped to the floor until she knelt at his feet ---
'Thoos, God of Gods -- how I love you!'

from TARZAN AND THE CITY OF GOLD.

The great appeal of Burroughs' women lies in the way they treat the men who fall in love with them. Man is vain to an almost masochistic degree in that when a girl rejects him for whatever reason, he will pursue her with even more eagerness than before, even allowing himself to be insulted along the way. Treating a man like dirt serves no better purpose than to convince him that he must have the author of such insults as he may have received, at whatever the cost. We all want what we cannot have and if the girl of our dreams says she is not available, we want her all the more. Burroughs observed females very closely and conveyed this characteristic perfectly in his novels. Carson Napier was driven to distraction by his love for Duare, who repeatedly announced her hatred of him.

"I was mad with love for her; her near presence sent the hot blood boiling through my veins; I seized her in my arms and drew her to me; before she could prevent it, I covered her lips with mine. Then she partially tore away from me, and I saw a dagger gleaming in her hand".

from "PIRATES OF VENUS".

Burroughs' use of the rejection theme, which he understood to be a woman's use of her femininity to keep her man in tow, gave all of his females their ultimate appeal. His heroes were some of literature's greatest warriors; if they were so strongly attracted to these women after being insulted, snubbed and rejected time after time, how may the reader not admire and desire the women also? Burroughs reminded us many times that Tarzan, for instance, was virtuous, chivalrous to a point where he never even thought about having a relationship with a woman other than Jane. How devastatingly beautiful the mad Nemone must have been to be able to break through this seemingly impenetrable shell the ape-man raised as a defence against the opposite sex. Imagine your feelings as you come face-to-face with the mouth-watering Ajor ---



EDGAR RICE BURROUGHS

SAVAGE PELLUCIDAR



NEW ENGLISH LIBRARY

EDGAR RICE BURROUGHS

No 2 in the Venus Series



"She was quite the most wonderful animal that I have ever looked upon, and what few of her charms her apparel hid, it quite effectively succeeded in accentuating. A bit if soft, undressed leather was caught over her left shoulder and beneath her right breast, falling upon her left side to her hip and upon the right to a metal band which encircled her leg above above the knee, and to which the lowest point o of the hide was attached".

from "THE PEOPLE THAT TIME FORGOT".

Although Thomas Billings was not completely overawed by the little bare-bosomed savage, his observations of her revealed that he found her very appealing:

"She was frightfully dirty! Her face and limbs and garment were streaked with mud and perspiration, and yet, even so, I felt that I had never looked upon so perfect and beautiful a creature as she. Her figure beggars description, and equally so her face -- she was beautiful beyond compare".

from "THE PEOPLE THAT TIME FORGOT".

It would be impossible to resist such an appealing figure. Many men fall for the sort of girls who need to be protected. All of Burroughs' females show themselves to be quite capable of handling themselves against adversaries of their environments, yet part of their appeal lies in their innocence and their apparent helplessness. Burroughs is quick to suggest that such girls would be out of place in our society and yet they are more desirable than any conventional heroines that I have come across.

One point to remember is that Burroughs' worlds were fantasy lands where the restrictions of our society simply do not apply. For precisely this reason all of Burroughs' heroes are the sort of men for whom civilisation is something forced upon them by generations of ancestors. David Innes realises that he is momentarily out of place in the stone-age world of Pellucidar as he observes during his encounter with Dian the Beautiful ---

"Occasionally I glanced at her, thinking that the sight of her tearing at raw flesh with her hands and teeth like some wild animal would cause a revulsion of my sentiments towards her; but to my surprise I found that she ate quite as daintily as the most civilised woman of my acquaintance, and finally I found myself gazing in foolish rapture at the beauties of her strong white teeth. Such is love".

from "AT THE EARTH'S CORE".

Such is love indeed! Having identified those traits of which he has a built-in repression, and seeing that they no longer affect him, Innes learns to live with his love. It is his turn to become the savage:

"I never said a word to her at first. I just strode across the cave and grasped her by the wrists, and when she struggled, I put my arm around her so as to pinion her hands to her sides. She fought like a tigress, but I took my free

hand and pushed her head back - I imagine that I had suddenly turned brute, that I had gone back a thousand million years, and was again a veritable cave man, taking my mate by force - and then I kissed that beautiful mouth again and again.

"Dian," I cried, shaking her roughly, "I love you. Can't you understand that I love you? That I love you better than all else in this world or my own? That I am going to have you? That love like mine cannot be denied?"

I noticed that she lay very still in my arms now, and as my eyes became accustomed to the light I saw that she was smiling - a very contented, happy smile. I was thunderstruck. Then I realised that, very gently, she was trying to disengage her arms, and I loosened my grip upon them so that she could do so. Slowly they came up and stole about my neck, and then she drew my lips down to hers once more and held them there for a long time."

from "AT THE EARTH'S CORE".

In Burroughs' works there is a calculated balance of realism and fantasy which allows us to identify with the characters and their situations while at the same time remaining aware that the scenes described are, for our purposes, impossible - they could never happen. It is thus with all fantasy fiction, yet the readership of this branch of literature is an ever-increasing one.

Many readers are undoubtedly attracted to the Burroughs books by the excellent artwork used on the covers of some editions. Many titles feature naked or semi-naked females as cover illustrations, and consequently as selling points. This is not a matter of deception, for the females so depicted are to be found in the text, in some cases wearing even less than the cover would suggest. The casual reader could not be disappointed with the blend of adventure and romance to be found in a Burroughs book; and the Burroughs fan would read the book without looking for any particular characteristic other than its authorship.

Comic editions of Burroughs also show the Burroughs females in a partially-clothed state where the story suggests it, but these publications are really aimed at a predominantly juvenile market; although because they are adaptations of Burroughs' stories they are automatically targets for fans and collectors, and indeed much of the correspondence is from adult readers. One letter in an issue of DC WEIRD WORLDS criticised the artist for showing Dejah Thoris with a belly-button when, as every true Burroughs fan should know, all Martians are oviparous (all of Burroughs' Martians, that is). The editor's reply suggested that the offending feature was intended as a dimple, but such is the alertness of the Burroughs fan!

Burroughs' novels are first and foremost fantasies, with a liberal helping of pure romance, a great deal of passion, and the suggestion of a gentle sexual stimulus. How much the reader gets out of Burroughs depends entirely upon what he or she is looking for, and to a lesser extent upon his imagination.

"Love speaks in acts," she replied. "You could have made your mouth say what you wished it to say, but just now, when you came and took me in your arms your heart spoke to mine in the language that a woman's heart understands."

from "AT THE EARTH'S CORE".

Edgar Rice Burroughs & Phra the Phoenician

THE INFLUENCE OF EDWIN LESTER ARNOLD

by

Peter Berresford Ellis

No writer creates in a vacuum. A writer creates by a cross fertilisation of ideas and influences sometimes consciously conceived, sometimes (and more often than not) subconsciously conceived. Take, for example, Charlotte Brönte's classic JANE EYRE, first published in 1847. The plot of JANE EYRE is almost identical to that of a short story 'A Chapter in the History of a Tyrone Family' written by the Irish Gothic fantasy writer J. Sheridan Le Fanu in the DUBLIN UNIVERSITY MAGAZINE of October 1839. Charlotte was an admirer of Le Fanu and wrote him a 'fan' letter in the 1830's. This is not to accuse Charlotte of plagiarism. When Thackeray remarked to her that he found the plot familiar she could not remember how she conceived it, forgetting the Le Fanu story she had read in a magazine years before. That is how things happen with writers. You cam never be sure that the superb plot you have conceived is entirely original or a mixture of half forgotten tales you have encountered years before.

For a long time now it has been a popular pastime to try to trace the influences on Edgar Rice Burroughs. Historians of the fantasy genre, Rudolph Altrocchi, Roger Lancelyn Green and L. Sprague de Camp, have all referred to the fact that many regard Rudyard Kipling's THE JUNGLE BOOK (May 1894) and THE SECOND JUNGLE BOOK (October 1895) as the source for the creation of Tarzan. Even Kipling himself thought this was so, although Burroughs denied it. In turn, it must be pointed out that Kipling fully acknowledged (in a letter to H. Rider Haggard dated October 20, 1895) that he derived the Mowgli idea from Haggard's novel NADA THE LILY (published on May 9, 1892). A further example of cross fertilisation!

It was Richard A. Lupoff (in EDGAR RICE BURROUGHS: MASTER OF ADVENTURE, 1965) who took the credit for having discovered Burroughs' influences for the creation of John Carter and the Martian series. He writes: 'I will hold Edwin Lester Arnold as the primary source for Burroughs' Martian trilogy (in later books of the series Burroughs went far beyond his original concepts).'

Now it is true that many Burroughs readers disagree violently with Lupoff's views. It is also true, however, that a reading of Edwin Lester Arnold's THE WONDERFUL ADVENTURES OF PHRA THE PHOENICIAN (1891) and LIEUTENANT GULLIVAR: HIS VACATION (1905) show some remarkable similarities to the first three Martian books of Burroughs'. It is not my purpose to go into the arguments here as they have been fully expounded elsewhere, notably in Lupoff's own book and in Lupoff's preface to the 1968 Ace edition of LIEUTENANT GULLIVAR published as GULLIVAR OF MARS. Readers will be able to judge for themselves for. although these two books have been out of print in the UK for some time, this autumn New English Library are publishing GULLIVAR OF MARS.

If Arnold was an influence on Burroughs, and I think it more than likely, then it is high time we looked more closely at the life and work of this almost forgotten English fantasy writer. It is sad but this humble article will be the first published study of the man and his work.

Edwin Lester Linden Arnold was born on May 14, 1857, at Swanscombe, Kent. He was the eldest son of the poet Sir Edwin Arnold and his first wife Katherine Biddulph. Sir Edwin had been appointed principal of the Deccan College in Poona (Bombay) and so, when only a few months old, Edwin Lester was taken to India with his parents. Ill health dogged the family there, for Edwin Lester suffered an attack of typhoid which left him slightly deaf while his mother contracted

an illness from which she died soon after the family returned to England, for health reasons, in the mid 1860's.

In 1868 Sir Edwin married again and took a house in Sidcup, Kent. In 1871 young Edwin Lester was sent to Cheltenham College. His deafness was a problem and was a severe handicap in class. His education had to be completed by a tutor, Alexander Pringle, a Scotsman who later became curator of the Geological Museum, in Jermyn Street, London. It seems that it was Pringle who suggested an agricultural career to Edwin Lester and the young man studied, working on a cattle farm on the Scottish border before leaving for India in 1876. He had decided to take up coffee planting in Travancore.

Travancore was a lonely, fever haunted spot in the Indian jungle and Edwin Lester's health once again suffered. He contracted malaria and was forced to return home after two years. He was to write of his hardship and adventures in his first book ON INDIAN HILLS: OR COFFEE PLANTING IN SOUTHERN INDIA, a two volume work published by Sampson Low in 1881. A new edition was published in 1893.

Edwin Lester settled in Essex and turned his attention to writing. His father, Sir Edwin, had become editor of the DAILY TELEGRAPH in 1873 and was responsible for getting his son a job on the staff of the newspaper in 1883. It was the same year that Edwin Lester married Miss Constance White Boyce, the eldest daughter of the vicar of St. Werbergh's in Bristol. They had two sone who died in infancy, a daughter and another son named Edwin D.C. Arnold.

Following his book on his experiences ON INDIAN HILLS, Edwin Lester edited a volume THE OPIUM QUESTION SOLVED in 1882. He returned to his experiences with a book entitled COFFEE: ITS CULTIVATION AND PROFIT, published by W.B. Whittington & Co., London, in 1886. In 1887 Chatto and Windus published a study on ornithology BIRD LIFE IN ENGLAND. Then he wrote ENGLAND AS SHE SEEMS: BEING A SELECTION FROM THE NOTES OF AN ARAB HADJI, which was published by F. Warne & Co. London, in 1888. He also wrote A SUMMER HOLIDAY IN SCANDINAVIA but I have not been able to find any trace of this book and not even the British Museum have a copy of it. Nowhere, however, in these early writings was there a hint of the works to come.

From July 5 to December 27, THE ILLUSTRATED LONDON NEWS ran, in 26 instalments Edwin Lester Arnold's first novel - a fantasy - entitled THE WONDERFUL ADVENTURES OF PHRA THE PHOENICIAN.

Phra is a young Phoenician merchant who sails to Britain. He falls in love with a British princess, Blodwen, but is killed when the Romans invade the country. He revives 400 years later, his wounds healed, and finds that his long dead love has tattooed the story of her life on his body while he was entombed. In his new life he consorts with the wife of a Roman noble and dies a second time. He revives again to live as a Saxon thane under Harold fighting the Normans. He dies again to revive 300 years later and become a knight under Edward III. His last life as as an adventurer under Queen Elizabeth I.

Lupoff significantly points out: 'Phra seems to be about thirty years of age. He loses his earliest youth in the shifting sands of memory. In the course of the book we learn that he is an expert swordsman and soldier, that he lives and dies again and again, only to revive after the passage of years, and resume his life - always a soldier - always thirty.'

The comparison with John Carter is obvious.

Lupoff states categoriaally 'And Phra the Phoenician is John Carter...there is no evidence that Edgar Rice Burroughs did read an d admire the works of Edwin Lester Arnold but the dates of publication are right and the internal evidence is massive.'

Edwin Lester's father, Sir Edwin, was moved to write an introduction to the work 'in the garden of my Japanese home in Tokyo' on April 14, 1890. He hailed his son's work as a philosophical and historical romance and counselled everyone to read it.


HARSH DECEMBER WIND: YET SOMEHOW STRANGELY REFRESHING, CLEANSING EVEN, AS I PULLED ON MY JACKET... STRODE TIGHT-LIPPED FROM THE OFFICERS' CLUB FOR THE FINAL TIME...
THE CORPS WAS PART OF MY PAST NOW. THERE WOULD BE NO MORE KILLING... NO MORE RISKING THE ONLY LIFE I HAD IN A WAR NOBODY WANTED...
THEN, SUDDENLY: A NIMBUS OF COLD, HARD LIGHT BEHIND ME... A SOUL-CHILLING VOICE AT MY SHOULDER...
AND I KNEW... SOMEHOW, I KNEW...
...THAT THE KILLING WOULD START ALL OVER AGAIN..
GULLIVAR JONES!
THE TIME IS COME! PREPARE YOURSELF!
A STARTLING NEW SERIES FROM MIGHTY MARVEL!
WARRIOR OF MARS
STAN LEE • EDITOR
ROY THOMAS • WRITER
GIL KANE • ARTIST
BILL EVERETT • EMBELLISHER
JON COSTA • LETTERER
FREELY ADAPTED FROM THE NOVEL LT. GULLIVAR JONES BY EDWIN L ARNOLD
829 Z

The first actual book edition seems to have been brought out in America by Harpers. In the U.K. Chatto & Windus issued it in a three volume book form in 1891 with a simultaneous one volume edition which carried a page of rave reviews from the newspapers. Phra went to several editions. In 1898 the Windsor Magazine published it as a supplement to their Christmas number with all the original illustrations by H.M. Paget. Newnes made it No. 178 in their 'Sixpenny Novels' editions in 1910. At the same time Chatto & Windus brought out new editions in 1918 and 1936 (the 1936 edition containing a further introduction by Edwin Lester's son, Edwin D.C. Arnold, writing from Holland Park, April, 1935). Another American edition appeared in Famous Fantastic Mysteries in September, 1945.

Phra remained Edwin Lester's magnum opus.

Phra had its imitators and the most notable of these was Valdar the Oft-born, a 150 000 word tale of a Norseman sentenced to become immortal for presuming to learn the lore of the gods. The story was by the popular Victorian fantasy writer George Griffith and was serialised in Pearson's Weekly from February 2, 1895, to August 24, 1895. Valdar then appeared in one book form from C. Arthur Pearson later the same year.

In 1894 Chatto & Windus published Edwin Lester's second novel: The Constable of Nicholas whose hero, Oswald de Montaigne, is a swordsman of repute. The book itself is a tale of the crusaders on the island of Rhodes.

The next year, 1895, Longmans & Co., brought out a collection of tensshort stories by Edwin Lester under the title The Story of Ulla. These stories had appeared in the Graphic, Pall Mall, Idler, Lloyds and Atalanta. One story, Rutherford the Twice-Born (from which Griffith might have devised his title) also deals with reincarnation. Another story The Vengeance of Dungarvan would have done credit to the pen of William Hope Hodgson or H.P. Lovecraft.

In 1901 Edwin Lester brought out another romance novel, this time from Cassell & Co., under the title Lepidus the Centurion: A Roman of Today. The story starts off with much promise. Louis Allanby stumbles upon a Roman grave on his country estate. It is an underground mausoleum and within it, perfectly preserved, lies the body of a Roman officer. Allanby leans over the body and the Roman revives, having absorbed part of the Englishman's soul. From this excellent start the story flops dismally and there is little action.

In 1905 came Edwin Lester's second most popular work: Lieutenant Gullivar Jones: His Vacation. This was published by S.C. Brown, Longmans & Co. Ace Books claim the first American edition with a paperback printing of 1963.

Gullivar Jones is an American naval Lieutenant on leave in New York. Wandering through a slum area he is suddenly confronted by the body of an old man which tumbles out of the sky at his feet. Nearby is an old carpet which, for some reason, Lt. Jones takes care of. Later, lamenting on the 'slings and arrows of outrageous fortune' the lieutenant says, in exasperation: 'I wish I were anywhere but here, anywhere out of this red-tape-ridden world of ours. I wish I were in the planet Mars!' The carpet suddenly wraps around him and flies him out of the window and deposits him on Mars.

The similarities to Burroughs' Barsoom abound. On Arnold's Mars there are no children or old people. Gullivar Jones is told that Martians mature very quickly and retain their youthful appearance and vigour throughout their lives. Dead Martians are dressed in their best robes and seated upon rafts and floated down a sacred river on which no living Martian is permitted to sail. Constant wars are going on between two Martian races and Jones falls in love with a Martian Princess, the Princess Heru. He sets out to travel the sacred river. Lupoff is more than certain that Lieutenant Gullivar's Mars is the source of John Carter's Barsoom and that Phra the Phoenician is the very model for John Carter himself.

Lupoff writes: 'When it was first published in 1905, in England, Lieutenant Gullivar Jones was unsuccessful; it never had an American edition, and it was Arnold's second failure in a row. He was apparently so discouraged that he never wrote another word for publication, although he lived until 1935.'

This is not quite accurate. Lieutenant Gullivar Jones, His Vacation was

published by Longmans of London and New York and copies were available from the American branch of the company without a specially printed American edition. Also, the book was not the last written by Edwin Lester, who wrote even during his last, fatal illness. It was deteriorating health that prevented Edwin Lester from an even bigger output.

In 1920 he contributed a memoir and notes to the Arnold Poetry Reader, an anthology of his father's poetry, published by Kegan Paul & Co. in 1920. His father, after a long illness and blindness during his last years, had died in 1904. This was a blow to Edwin Lester, who was greatly attached to his father. The blow came on top of the death of his wife, also after a long illness. In addition to this came financial troubles, his deafness increased and his health began to deteriorate. He had been a keen golfer, winning many cups and medals, but this he had to give up. Finally, in 1915, he was forced to resign from the Daily Telegraph. In 1919, however, he married again, a Miss Jessie Brighton, who nursed him throughout his final, ailing years. Although confined to bed by heart trouble, Edwin Lester wrote a thoughtful study on the instincts and reasoning of animals called The Soul of the Beast which was unpublished at the time of his death. The only edition of this book which I have come across was published by Macmillan, London, 1960.

On March 1, 1935, Edwin Lester Linden Arnold died.

It is my personal estimation that Burroughs, consciously or subconsciously, was influenced by Arnold's Phra and Gullivar Jones. But it is not only for this reason that Arnold should be resurrected from the dusty bookshelves of obscurity: Phra and Gullivar Jones are two classics of British fantasy and are worthy ancestors of John Carter.

------ End -----

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The Library Shelf

FIRST OF A SERIES IN WHICH ROD JACKSON TAKES A LOOK AT BOOKS OF INTEREST TO THE BURROUGHS FAN, WHICH YOU CAN OBTAIN ON YOUR LIBRARY TICKET

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I am starting this series with a short commentary on a work of criticism which, apparently, provoked fierce controversy when it was first published in 1932. FICTION AND THE READING PUBLIC* by Mrs. Q.D. Leavis, is divided into three parts, Part I being an account of fiction and its readers in the early thirties, Part II a history of popular literature in Great Britain, and Part III a detailed examination of the make-up of the best-selling novel up to 1930.

A general conclusion at which Mrs. Leavis arrives in her book is that the growth of literacy has been matched by a decline in the standards of fiction writing. The blame for this falling off is placed on various heads, commencing with the appearance in serial form as first publication, of novels, by such authors as Dickens, in weekly and monthly magazines during the first part of the nineteenth century. Standards declined further, according to Mrs. Leavis, with the emergence of popular weekly magazines such as TIT-BITS nearly 100 years ago, and were dealt a further blow (remember this was 1932) by the influence of the cinema.

In Part I much of the commentary centres on the answers to a questionnaire submitted by the author to sixty contemporary novelists, classified from A, "high-brow", to D, "absolute bestsellers". One of the 'D' writers from whom Mrs. Leavis requested information was Edgar Rice Burroughs, and Burroughs seems to have gone to great lengths to supply full answers to the questions asked on his approach to writing. This is noted in the author's acknowledgements, where she expresses her "recognition of the forebearance and generosity,,,,,, of Mr. Edgar Rice Burroughs."

Why Burroughs should have gone to so much trouble in his replies is a matter for conjecture; was he flattered that a distinguished critic considered him worthy of attention, or was he going on the defensive with lengthy justifications for his style of writing? As is noted later Mrs. Leavis certainly did not approve of his brand of fiction.

There are quotations from Burroughs' correspondence with the author, and in contrast with some of the other bestsellers referred to he obviously had little or no pretensions about his literary merit. He says,

> "I wish you to know that I am fully aware of the attitude of many scholars and self-imagined literati toward that particular brand of deathless literature of which I am guilty. It is occasionally the practice of critics to treat my work with ridicule and contempt, neither of which it deserves....."

He goes on to ask for a fair and considerate treatment of his answers to the questionnaire, and the author certainly respects his wishes, although admitting that there is a tendency at that time to treat the best selling novelist as a figure of fun.

A little further on in Part I Mrs. Leavis describes the '...new kind of literature - the magazine and the corresponding bestseller, designed to be read in the face of lassitude and nervous fatigue.' She illustrates how this influences writers by quoting from Burroughs' reply where he is explaining that he has been reading a history of motion pictures, in which it states that pictures that require thought for appreciation have invariably been box-office failures. He goes on to say 'The general public does not wish to think....I have evolved therefore a type of fiction that may be read with the minimum of mental effort.. ..in fiction I desire action, and so, in my novels, I subordinate all else to action.'

The author clearly deplores this type of writing and in Part III of the book there is an extract from TARZAN OF THE APES, the style of which is compared unfavourably with two other contemporary bestsellers.

Try to get hold of this book. Despite the author's attitude to Burroughs' works (or rather his best known novel, which appears to be the only one of his she has read) it gives a fascinating picture of the reading public at the time Burroughs was at his most popular, and the quotations from his correspondence show his straightforward approach to his work. I obtained some satisfaction from the fact that the majority of the other novelists mentioned are now almost forgotten, whilst Burroughs' self-mocking reference to his 'deathless literature' could, who knows, be nothing more than the truth. I think that every member of the Society will be in agreement there.

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*FICTION AND THE READING PUBLIC
MRS. Q.D. LEAVIS
CHATTO AND WINDUS LTD. First published 1932, re-issued 1965

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'AT THE EARTH'S CORE' - - THE FILM
A Review by Stuart Bonham

I saw the film 'AT THE EARTH'S CORE' a few weeks ago and found it an enjoyable screen version of the novel. I am sure Burroughs would have liked it, even though it deviates from his book in numerous ways. Obviously this is inevitable when film-makers and script-writers attempt to translate the scenes from the pages of Burroughs' books onto celluloid, but several things I felt were unnecessary.

In general the film was good and full of fighting, monsters and puns courtesy of Peter Cushing. But to me, a devoted fan of Burroughs and his books, in particular the Pellucidar series, it was lacking in several respects.

The landscape and scenery was rather too unearthly. Maybe the scenery designers got carried away and designed scenery as weird as that of 'THE LAND THAT TIME FORGOT'. Burroughs' books give the impression of a landscape rather like that of the outer world, with normal trees in the forests and wide open plains and oceans and mountains. Admittedly he did suggest an unearthly aspect to Pellucidar, but I felt that the trees and plants were rather too weird.

The monsters were very good and particularly lifelike because of the 'animation' techniques used. But why were they all "saurian"? True, Burroughs' books portray Pellucidar peopled with saurians but also a great many mammals - tarags, thags etc. Again, maybe they got carried away. The most outstanding aspect of deviation on the film-makers' part was that of Pellucidar itself. Burroughs portrays Pellucidar as a land of curving horizons that sweep upwards to become the sky and a central, unmoving sun. The film's Pellucidar is a giant cavern with a roof of magma which gives light to the world. Where on earth did that come from? Why deviate from the book so drastically? Surely it's not impossible to give the impression of a central sun and sweeping upward curving horizons on film?

Apart from these and a few very minor deviations the film is a very enjoyable one and I can recommend it to all Burroughs fans. The inevitable remark must be made: it should have been longer. They tried to pack an exciting novel full of adventure into 1½ hours. The ending was rather disappointing, with Innes leaving willingly without Dia. In the book Hooja the Sly One put a dead Mahar in the Mole instead of Dian and Innes unwittingly leaves her behind. Why not the same ending in the film? All in all the screen interpretation of the novel was good. Of course no film is ever like the novel it is based on but I should like to know why there were so many unnecessary alterations. Go and see the film: you'll enjoy it. One final point ; THE BOOK IS BETTER!

the ERB COLLECTOR

A LETTER FROM THE SECRETARY

KAOR . . . .

Due to the heavy demand for particular U.S publications, we are at present out of stock of new ACE and BALLANTINE paperbacks not advertised in this issue. We are expecting a shipment of both paperback publications from the U.S shortly, however, and should be able to fill any outstanding prepaid orders for many of these titles. Any members wishing to order books from this list, who have credit with us, please do write in with details of your credit/alternative choice(s) and we will be pleased to supply these publications, will advise you accordingly when your original orders can be fulfilled.

If any members intend moving soon, please let us know your new address ASAP!! Finally, due to the heavy volume of correspondence to be dealt with, and the continuing increase in our postal bill, we must respectfully remind members requiring an answer to correspondence that a stamp with return address envelope is essential, PLEASE. Your cooperation would greatly oblige.

And a final reminder - all Postal Orders/Cheques should be made payable to THE BRITISH E.R.B SOCIETY for book orders, subscriptions, etc., NOT TO INDIVIDUALS. Dollar notes are welcome

Frank Westwood - Secretary

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TARZAN 1st DC issue Ap.72 m 80
2nd DC issue May72 m 65
3rd DC issue Jun72 m 65
4th DC issue Jly72 m 65
No 246 Feb 76 30
No 247 Mar 76 30
No 249 May 76 30
No. 250 Jun. 76 30
No. 251 Jly 76 30
KORAK 1st DC issue May/JN 72 m 80
No. 57 May/June 75 m 30
No. 58 Jly/Aug 75 m 30
No 59 Sep/Oct 75 m 30
TARZAN FAMILY No 62 m 45

BRITISH COMICS - WILLIAMS PUBLISHING:

TARZAN Nos. 38-48-55-59-61-65-84-96-97-98-103-104-105-113-114-115-116...
KORAK Nos 31-41-42-45-46-47-68-69-71 ALL AT 20p each

TARZAN OF THE APES All colour 48page Special adventure issue (Hogarth/Dan Barry) 1973 No 7 Voyage to the Earth's Core .m 75p

TARZAN OF THE APES All colour 48 page Special adventure issue (Celardo) 1973 No 8 Revolt. ...m 55

KORAK Bumper album 1973 No. 1 48 page m 65
KORAK Adventure album 1971 No. 2 96 page includes Russ Manning story m 70

MISCELLANEOUS BRITISH PUBLICATIONS

Treasure Hour Books TARZAN IN THE LAND THAT TIME FORGOT 48 pages, full colour comic, illus hard covers - Manning 1.50

TARZAN GIANT BOOK - 144 pages of stories from Jungle Tales & strips by Manning, stills from Tarzan films 1.25

NEW ENGLISH LIBRARY EDGAR RICE BURROUGHS CENTENNARY MAGAZINE First publication ever of E.R Burroughs' 'An Autobiographical Sketch' 50

SCIENCE FICTION MONTHLY
Back numbers
No. 1 60p No. 5 40p
No. 7 40p No. 8 40p
No. 9 45p No. 11 45p
No. 12 45p
No 10 Special Article on E R.B. 55p

THE TERRIBLE TENDERFOOT Reprint of orig magazine version, later titled THE DEPUTY SHERIFF OF COMMANCHE COUNTY in book form 1940 - Cover painting by J C. Burroughs, & interesting photos of ERB inside. Complete in three issues of ERB-DOM Nos. 71-73 inc £2 75

THE SCIENTISTS REVOLT reprint of orig magazine version 1939. Illus from orig version by Julian Rupa with added illus. by Neal Adams Complete in three issues of ERB-DOM Nos 42/44 inc £2 75

ERB-DOM Back numbers:

No 30 Barsoom Glossary Part 1 50
31 Barsoom Glossary Part 2 50
32 Barsoom Glossary Part 3 50
33 Barsoom Glossary Part 4 50
35 Barsoom Glossary Part 6 50
36 Devoted to film 2001 30
45 Moon Maid Glossary 50
46 Pirate Blood review & Hogarth 50
47 Russ Manning issue, rare example of John Carter strip never used due to Service call-up 70
47 Art. John Carter of Virginia 50
50 50th issue 50
53 Korak serial - Manning Tarzan My Jungle King, music 50
54 DC Preview 50

BURROUGHS BULLETIN

No. 17 Agony & Ecstasy etc 2 25
No 20 Cave Girl Movie Mystery 1 50

TARZAN COLLECTORS' BUTTONS

T1 3" diameter Foster 80
T2 3" diameter Frazetta 80
T3 6" diameter Hogarth 1 45

the romantic erb



One of the most appealing aspects of Burroughs' writing is his ability to blend romance with adventure, the 'hopeless' kind of romance which apparently has no foreseeable future. This passage from 'SYNTHETIC MEN OF MARS' is particularly good:

I HAD MET A STRANGE GIRL FROM FAR AMHOR; AND, FOR THE FIRST TIME IN MY LIFE, I HAD FALLEN IN LOVE; AND ALMOST WITHIN THE HOUR I HAD LOST HER. LOVE IS A STRANGE THING. WHY IT HAD COME TO ME AS IT HAD, HOW IT HAD COME, WERE QUITE BEYOND ME TO EXPLAIN. I ONLY KNEW THAT I LOVED JANAI, THAT I SHOULD ALWAYS LOVE HER. I SHOULD NEVER SEE HER AGAIN. I SHOULD NEVER KNOW IF I MIGHT HAVE WON HER LOVE IN RETURN. I SHOULD NEVER BE ABLE TO TELL HER THAT I LOVED HER. MY WHOLE LIFE HEREAFTER WOULD BE COLORED AND SADDENED BY THE THOUGHT OF MY LOVE, BY MY REMEMBRANCE OF HER; YET I WOULD NOT HAVE RELINQUISHED MY LOVE FOR HER COULD I HAVE DONE SO. YES, LOVE IS A STRANGE THING.

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IN THE NEXT ISSUE:

The first part of an article by DOUG ELMO BROOKS on ELMO LINCOLN....

TARZAN THE TIMELESS reprinted by kind permission of the author, ROGER LANCELYN GREEN....

Original artwork by KEN SIMPSON, the best DEJAH THORIS you've ever seen....

News of a NEW story in PELLUCIDAR....

Your letters and comments....

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